





# HARPER'S BAZAR.

*A Repository of Fashion, Pleasure, and Instruction.*

Vol. III.—No. 4.]

NEW YORK, SATURDAY, JANUARY 22, 1870.

[SINGLE COPIES TEN CENTS.  
[SIX PER YEAR IN ADVANCE.

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and setting, worked in point d'esprit, and underlaid with colored ribbon, as shown by the illustration.

Child's Linen Fraises, Figs. 1 and 2.

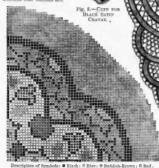
Place three lines every five lines apart. For making the faiso, Fig. 1, take a piece of linen three-five inches long and an inch and three-quarters wide. Garnish this with cross rows of herring-bone stitch as inch apart, and with a row of cross-stitch with neither cross white thread; making the ends and the sides on which the herring-bone stitch was begun, and work the middle in herring-bone stitch to such a manner that one row of the herring-bone stitch shall come over each middle row. The next work is herring-bone stitch too freely. Choose in each stitch, in the first thread, a point round as follows: in the cross-stitch herring-bone stitch leave alternately 3 or 4 (single cross-stitch), 1 point (this is composed of 2, 3, and 4, or in the three or four) in the point. Lay one row herring-bone stitch below. Put the same circle of the cross-stitch in the middle of an inch wide, in such a manner that the rows of herring-bone stitch shall come in the middle of each plant, and that every two rows shall be separated by a very narrow space. Bind the center with a cross-stitch in linen, which must be worked in herring-bone stitch and furnished on the ends with a herring and bottom-hole stitch in linen.

[illegible]

inches long and four and a half inches wide, sloped off till only three inches and a half wide on each end; it is then beamed on the side with a narrow beam, and trimmed with Machine here



Fig. 2.—Curve for  
Black Satin  
Orange.



QUANTITIES OF TARPULIN DROPS FOR STATIONS, CHAINS, ETC.



1990



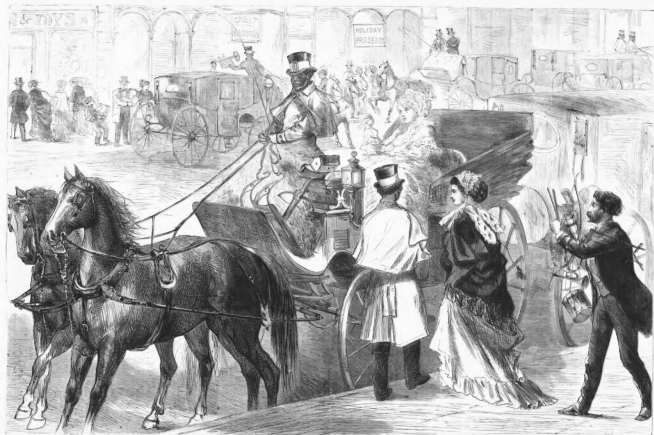
Three tails sleeves is fastened on the boat tails parts, each three inches and a half tails ruffle. The latter is five inches wide two inches wide on the ends. The edge is trimmed with two gathered pieces of edging such as inch wide, with the a twisted together, thus forming a ruffle, of which is sewed about fifteen a fifth of the same inside by sewing the ruffle covered by a piece of the same velvet.



inch wide and long. The each letter on the upper edge with have three-inch in width and be placed in place of an ornament in



Legend of Symbols: ● Black; ● Blue; + Farrow; □ Comp.





PREPARING FOR CONQUEST.

"This old-world hospitality—no free—no trust—  
—to be indulged in this unpretending simplicity—  
—professed as being in times of trouble as in times  
of joy—and profound, discreet, before ever the  
stranger had told his name or nation—such  
De Busham was a sort of delightful wonder.  
He seemed himself, however, by declaring his in-  
tention of remaining in London by the night train,  
whereupon the Miss Howards retired, leaving  
him with their coach."

"I ought to begin," he said, "by introducing  
myself. My name is De Busham."

"Not you of the old De Bushams of this  
place?"

"Yes—I am a descendant."

"Really, Sir? Well, then, I thought there  
wasn't one of them old De Bushams left."

"I was down here one day the summer before  
last," continued the young man, "and your brother  
took me all over the ruins. I think you said the  
late Sir Howards was your brother?"

"Yes, Sir, Matthew Howards was my eld-  
er brother. I am Mark Howards, my sister's  
brother."

"And my sister is coming a second time."

"De Busham went on, "was to leave whether  
Mr. Howards would be inclined to part from the  
property."

"To part from it?" asked Mr. Mark.

"Yes, Sir, to sell it."

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"HUSH! SHE SAID, 'I WILL NOT HEAR A WORD AGAINST HIM.'"

was what had been proposed, but came to letting  
it—meaning that the proprietors were those  
young girls, kindly, perhaps, in many and kind  
divided interests—there were many objections.  
Not the least of these objections lay in the fact  
that Mr. Mark Howards, was himself a com-  
petent manufacturer at Birmingham, wholly ig-  
norant of agricultural matters, and incapable, so  
far as his own personal knowledge was con-  
cerned, of executing any kind of general super-  
vision over farm property. To sell the estate  
"right off," as he expressed it, would, he felt,  
be a considerable loss to his own credit, and

would also, he did not doubt, be satisfactory to  
the young ladies themselves. He then went on  
to say that he had spent the previous evening  
in looking through some of "poor Matthew's"  
books and papers, and that, although his brother  
seemed to have purchased the property at a  
moderate valuation, he had (according to cir-  
cumstances left in his own landowning found  
the land in an impoverished condition. Hence  
large sums of money had been then been ex-  
pended upon surface-drainage, gates, and the  
like, all of which would have to be considered  
in the price paid by the next buyer.

Thus, in discussion and deliberation, the morn-  
ing went by; and at one o'clock De Busham  
showed the pleasant landscape of the farm-house  
table. The Miss Howards (not even in re-  
movement) remained of the good-looking, strong-  
appeared in their own origin and personality  
and were not a little flattered to find that their  
guest was a De Busham of the ancient De Busham  
line. Had they not, for their own comfort  
and pleasure, rummaged the old coffee  
and dipped into the old family records, all as  
their father once said, it had made "regular in-  
quiries" of them? And was they not as well  
informed about the glories, achievements, and  
distinctions of those headless and nameless baron-  
ies as they were in Birmingham Church as if they  
—Emma, Isabella, and Matilda—were the How-  
ards, but themselves the Bushams "of old  
Bucks"? All this they knew; and professed in  
proportion was their recreation for the time and  
event.

"He says he was here a year and a half ago,"  
said Miss Emma that night, after the visitor was  
gone. "I remember it well. We never saw him;  
and poor dear father was so vexed that he  
wouldn't come to it to us."

"Yes," and father said he wasn't a bit of a  
gentleman," concluded Bella. "But he's a  
most perfect gentleman—quite a Pollock or an  
Emmett Malvern."

"It's my belief that he's here to the state,"  
said Matilda, the youngest of the three.

But as that she only laughed. "Mum,"  
they said, was so romantic—Matilda was always  
denying of her own disposition.

"Here or no here," said Miss Howards, "he  
looks dreadfully delicate. I'm sure he's not  
strong enough to be standing any night in  
the rain."

Some three days later, however, three came to  
Birmingham Castle a square-shaped dinner-  
table, written on each page in a clear, leg-  
ible hand—a letter purporting to come from  
an eminent legal firm in the City, wherein it was  
set forth that, owing to the business of their clients,  
Lord De Busham, Messrs. Barker and  
Black would have the honor to send their letter  
pursuant to Messrs. Howards on a certain day, there to  
meet and confer with the solicitors and counsels  
of the late Matthew Howards, Esquire, re-  
specting the sale and purchase of such portion  
of the Birmingham estates as had passed into  
the hands of the said Matthew Howards, and  
also to inspect the title-deeds of the same.

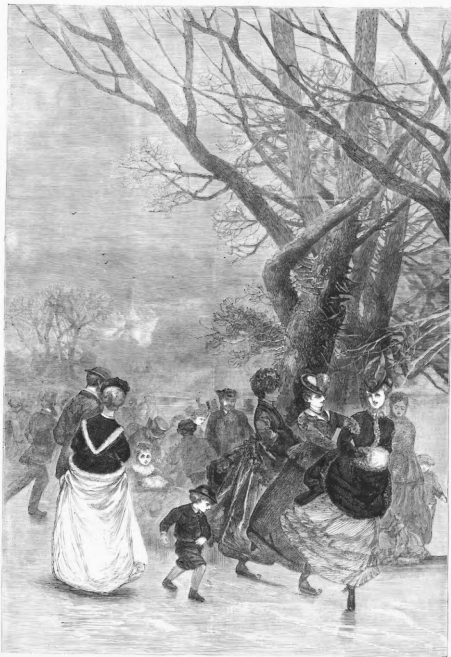
"There now!" exclaimed Miss Mary, tri-  
umphantly, "didn't I say he was a lord?"

But the eldest Miss Howards only clapped her  
hands, and said:

"Oh, good heavens! And to think that we  
had only a mere hint of such a pair of children,  
and not even the bare dinner-table on the  
table!"



THE COURT OF THE EMPRESS OF THE FRENCH.—[See Page 36.]







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NEW YORK, SATURDAY, JANUARY 29, 1870.

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Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

## Ball and Evening Outfits.

**Fig. 1.**—The front hair is slightly waved and rolled back, and arranged in pads with the back hair, the pads being separated by rows of pearls, which also encircle the crown of the head.

**Fig. 2.**—A trailing spray of pink roses is set on the right side of the head. The front hair is waved and rolled back over a crown. The chignon is composed of three-strand braids.

**Fig. 3.**—The chignon is made of curls of different lengths, falling over a crown, and encircled with a three-strand braid. The front hair is waved and brushed back straight from the forehead.

**Fig. 4.**—Coffers for young girl. The front hair is waved and brushed back from the forehead. The back hair is arranged in a three-strand braid. A tail of white and blue feathers, and a white feather arranged with an egret's plume in the center, is worn over the braid.

**Fig. 5.**—The front hair is closely waved and brushed back from the forehead. A small wreath of orange-blossoms and leaves is set on the front and back of the head. The back hair is worn in chignon braids.

**Fig. 6.**—A bow of blue gros grain ribbon with a pearl agate in the center is set over the waved front hair, which is parted, the upper half being brushed straight back, and the lower half rounded upward. The hair is fastened on a narrow band of blue ribbon, which passes under the hair at the side, and is fastened under the lower chignon. A long curl hangs on each side.

**Fig. 7.**—All the hair is arranged in loose longish curls, and encircled with a trailing spray of hyacinths and red berries.

**Fig. 8.**—Coffers of pink roses arranged on a diadem on a band of pink satin ribbon. The ribbon passes under the chignon, and is fastened together on the back with a spray of roses. The front hair is waved and brushed upward, and the chignon is composed of three-strand chignon braids.

## SHARBY GENTILITY.

THERE is an old Spanish proverb, which says: "A true gentleman would prefer to be punished rather than to be a gentleman." It is to be feared that there are some of that kind of gentleman even in this republican country.

The general tendency of American men as well as women is to continue. We are all too apt to violate our claims to equality by an assertion of it through some external manifestation, and thus every one will wear silk or broadcloth, but he or she might possibly endanger his or her social reputation. To the same cause may be attributed that uniformity of living and expense which prevails more in this than in any other country. We must have a house as big as that of our neighbor, furniture as fine as his, as many servants as he, and every other visible sign of the social property they are supposed to indicate. His coat must resemble mine, his horse must resemble mine, his house must resemble mine, his servants must resemble mine, his house must resemble mine, his servants must resemble mine, his house must resemble mine, his servants must resemble mine.

We can meet the expense only by a strain which gives to the utmost our credit and strength. We, however, prefer to the British competition to the last end, while, in the mean time, we reduce the self imposed agony of the expense of carrying out.

In case of luxury of dress, however, imagination may be to the special function, not to say social position, of the season. It is also argued that it is an indication of an aspiration for better things, and should be encouraged. If a money rack spends half of her wardrobe on a large tail, to let fall when she has but every other Sunday out, into or down, before a day which has withstood for years of work-days the workings of a red-hot range of artificial coal, we must forget, contrary to all fitness of things, that her with a "God-speed" on her journey of progress.

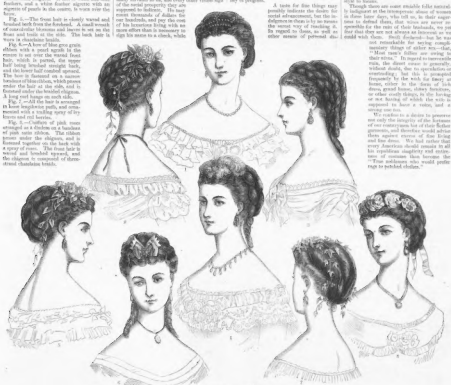
A taste for fine things may possibly indicate the desire for social advancement, but the indulgence in them is by no means the surest way of reaching it. Its regard to class, as well as other causes of personal dis-

play, it could be well if we could get rid of the vulgar idea of its impossibility. The real test, it is said, is, in only a proof of the possibility of wealth of the season, and certainly does not show him socially or otherwise, unless the possession of so much money or the willingness to spend it in such a way is to be esteemed a virtue. It is, moreover, a fact, particularly in dress, that the simplest and cheapest articles are most easily made conformable to the principles of good taste.

There is this obvious result of a common indulgence in excess of luxury, either of dress or living—that good taste must necessarily be frequently offended. There will be countless of scholars and musicians, children and gentlemen, and a host of that decrease of living which can only come from an harmonious subjection of style to taste.

Though there are some available facts naturally by judgment at the temperance abuse of women in dress have days, who tell us, in their aspirations to defend them, that times are never responsible for the ruin of their husbands, we yet find that they are not always as innocent as we would wish them. Their husbands, but he was not remarkable for being complimentary things of other men—that, "Most men's follies are owing to their wives." It is indeed an invariable rule, the direct cause is generally, without doubt, due to speculation, or overindulgence, but this is propagated frequently by the wish the fancy as home, either in the form of high dress, grand house, showy furniture, or other costly things, in the living or not having of which the wife is supposed to have a vote, and a strong one too.

We realize it is a desire to possess not only the luxury of the houses of our countrymen but of their better qualities, and therefore would advise them against excess of fine living and fine dress. We had rather that every American should remain in all his republican simplicity and native taste of costume than become the "True gentleman who would prefer to be punished rather than to be a gentleman."



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BALL AND EVENING OUTFITS.

Original from

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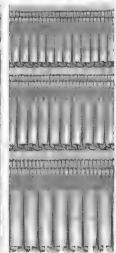
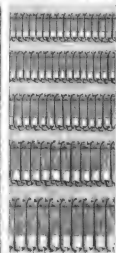
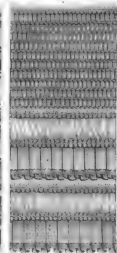
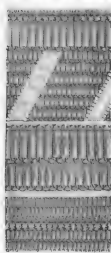
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Four patterns will describe the four body postures: 1)  $\text{N} = 1$ , 2)  $\text{N} = 2$ , 3)  $\text{N} = 3$ , 4)  $\text{N} = 4$ .Wang, H., & Wang, J. (2010). The effects of the 2008 Sichuan earthquake on the mental health of children and adolescents. *Journal of Child Psychology and Psychiatry*, 51(12), 1305-1312.

For pattern and description, see Supplement, No. XXII, Figs. 32 and 34.



THE NEW YORK PUBLIC LIBRARY

For patterns see Supplement, No. 2, Fig. 16. (The density

erend plainly with blackish bars, beginning two inches from the upper edge, and extending nearly to the under edge. A third of an inch

edge, and extending nearly to the under edge. A third of an inch above the flower, on a green tubular puff there fasten white hairs.







## Two Coiffures of Ribbon and Flowers, Figs. 1 and 2.

**Fig. 1.—Coiffure of Ribbon and Flowers.** This coiffure consists of a band of double T-ribbons, three-quarters of an inch wide and three inches long, which is doubled with wire and wound diagonally with blue ribbon as inch and three-quarters wide; the ribbon being brought below from each end of the band, forming ends which are fastened together with a bow and set in the figure of a star.

See figure of styled ends of ribbon at graduated length, interspersed with a white rose, and buds, and leaves.

**Fig. 2.—Coiffure of Black Ribbon.**

**Coiffure of Ribbon and Flowers.**

This coiffure consists of an loop of gray ribbon.

Five inches in length, and a half inch wide.

It is wound diagonally with a ribbon of black lace.

Two pieces of ribbon, each having

five inches long, are wound under

the loop, also under from the place

where the loop is wound.

There are crossed with a ribbon

five inches long, and a half inch

wide, and a half inch wide.

It is wound diagonally with a ribbon

five inches long, and a half inch

wide, and a half inch wide.

It is wound diagonally with a ribbon

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It is wound diagonally with a ribbon

five inches long, and a half inch

wide, and a half inch wide.

## BORDER OF BLOUSE AND FINE

For pattern and description see figure

Fig. 1, page 78.

## Fig. 1.—Coiffure of Black

For pattern and description see figure

Fig. 1, page 78.

## BORDER OF BLOUSE AND BROWN VELVET

For pattern and description see figure

Fig. 1, page 78.

## BORDER OF BLOUSE AND LACEY BORDERS

For pattern and description see figure

Fig. 1, page 78.

## Fig. 1.—Low Blouse Waist with

For pattern and description see figure

Fig. 1, page 78.

## BORDER OF BLOUSE AND LACEY BORDERS

For pattern and description see figure

Fig. 1, page 78.

## Fig. 1.—Low Blouse Waist with

For pattern and description see figure

Fig. 1, page 78.

## BLOUSE WAIST WITH

For pattern and description see figure

Fig. 1, page 78.

## Fig. 1.—MORRIS AND LACE

For pattern and description see figure

Fig. 1, page 78.

where there are not an

inch and a half wide

with a branch of tape

and ribbon.

Low Blouse Waist

with Ribbon.

Two pieces of ribbon, each

five inches long, and a half

inch wide, are wound under

the loop, also under from the

place where the loop is

wound.

There are crossed with a

ribbon five inches long, and

a half inch wide.

It is wound diagonally with a

ribbon five inches long, and

a half inch wide.

It is wound diagonally with a

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a half inch wide.

It is wound diagonally with a

ribbon five inches long, and

a half inch wide.

It is wound diagonally with a

## Fig. 2.—Low Blouse Waist with

For pattern and description see figure

Fig. 2, page 78.

## Fig. 1.—Low Blouse Waist with

For pattern and description see figure

Fig. 1, page 78.

For description see figure

Fig. 1, page 78.

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Fig. 1, page 78.

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Fig. 1, page 78.

For description see figure

Fig. 1, page 78.

## Fig. 2.—BLAISE AND LACE

For pattern and description see figure

Fig. 2, page 78.

For pattern and description see figure

Fig. 2, page 78.

For pattern and description see figure

Fig. 2, page 78.

For pattern and description see figure

Fig. 2, page 78.

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Fig. 2, page 78.

For pattern and description see figure

Fig. 2, page 78.

## Fig. 1.—Low Blouse Waist with

For pattern and description see figure

Fig. 1, page 78.

For pattern and description see figure

Fig. 1, page 78.

## Fig. 2.—Low Blouse Waist with

For pattern and description see figure

Fig. 2, page 78.

For pattern and description see figure

Fig. 2, page 78.

## Fig. 1.—Low Blouse Waist with

For pattern and description see figure

Fig. 1, page 78.

For pattern and description see figure

Fig. 1, page 78.

## Fig. 2.—WHITE CLOTHES

For pattern and description see figure

Fig. 2, page 78.

For pattern and description see figure

Fig. 2, page 78.

## Fig. 1.—Low Blouse Waist with

For pattern and description see figure

Fig. 1, page 78.

For pattern and description see figure

Fig. 1, page 78.

## WOMAN IN 1870.



WOMAN IN 1870—A SAD YELLOW.  
 "Oh, Mr. Deane, Mr. Deane! I'm very much afraid that you are a Tory."  
 "What?"  
 "You are, because you are leaning back on the good word of Jesus."



WOMAN IN 1870—  
 "Womanhood are the best words that can be  
 said of a woman. Those of Rome, of Greece,  
 and of Asia."  
 "Hoping other women."

## FABLES.

What is a successful person who is successful?  
 What is a successful person who is successful?  
 What is a successful person who is successful?

A woman who is successful in her work, who is successful in her work, who is successful in her work.

A woman who is successful in her work, who is successful in her work, who is successful in her work.

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A woman who is successful in her work, who is successful in her work, who is successful in her work.



Two women who were in the room. One of them was the woman who was in the room.

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A woman who is successful in her work, who is successful in her work, who is successful in her work.

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A woman who is successful in her work, who is successful in her work, who is successful in her work.



WOMAN IN 1870—A SAD YELLOW.

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